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THE CASTING OF PAN.

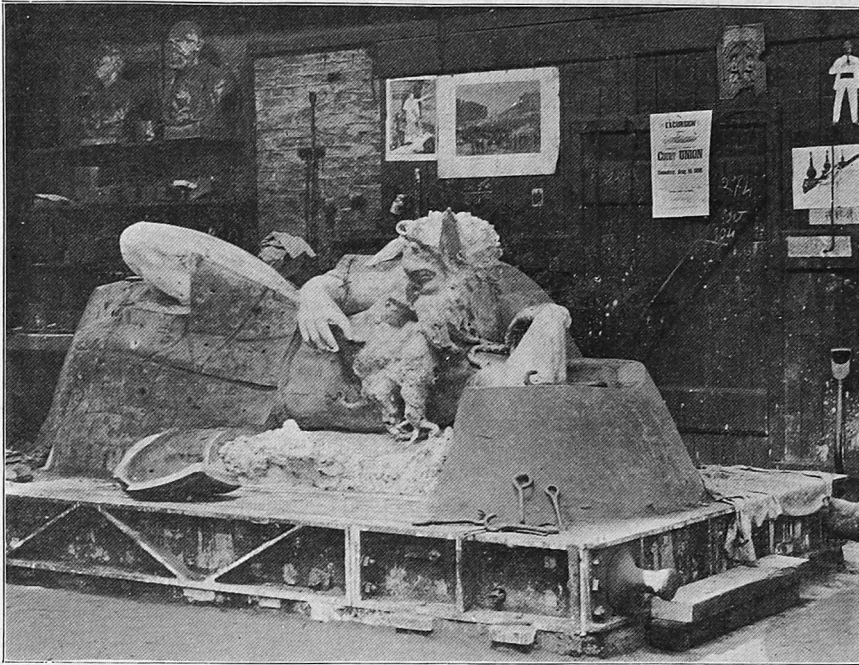
A NOTABLE thing has just been done in New York. George Barnard's great Pan, a reclining figure over thirteen feet in length, has been cast at the Henry-Bonnard Foundry in a single piece. This, it is confidently claimed, is the largest bronze casting ever made in this country, and the New York papers assert that it even surpasses the most mighty achievements in the annals of bronze founding.

Be this as it may, the making of an intricate sand mold weighing twenty-seven tons is something which but few foundries in the world would care to undertake, and the successful pouring of four tons of the brazen metal is an operation as rare as it is wonderful to behold. It is believed that the casting was entirely satisfactory; Mr. Barnard's strange and impressive creation has been born into its ultimate and eternal form.

Our illustration shows the great god Pan resting comfortably under his stony shroud, awaiting the fiery translation which is to come. Gradually the great mold was built up about his sinuous and wonderfully modeled bulk. Each piece is made as large as will "draw" well; sometimes a broad, smooth surface may be banked in with sand — two or three tons of it — well hammered into a solid mass. Then, again, in the intricacies of the fingers and of the flowing, frothy beard, little wedges of the same material were carefully fitted together, weeks spent upon them, until they built up like a veritable Chinese puzzle. And when at last the entire surface of the giant model had been covered with these perfectly fitting blocks of sand, they were all removed and baked until as hard as stone, then once more all builded up together, but this time without the model. The resultant hollow within was filled in turn with sand held together with a marvelous collection of wires and rods. This mass was tamped into solidity, and then, the mold being again removed, an admirable copy of the model in sand appeared. But this version of the merry old rounder was not destined to continue long. Its beautiful lines suffered greatly as the molder pared from all over its surface a layer of a quarter to a half inch in thickness. This done, the core was ready to be replaced within the mold and the small amount scraped away represented the space to be occupied by the bronze. Many suppose that bronze casts are solid. Imagine the enormous weight of this figure, had it been poured full, when, cast as it is, less than half an inch thick, it weighs four tons!

The New York *Tribune* described the casting of this statue as follows: "The first heating of the metal occurred nearly a week ago; the third and last heating was begun at 1 o'clock Sunday morning, and late yesterday afternoon it was ready to be cast. The ten huge crucibles containing it

were raised from the furnace, one by one, by means of a crane. They came up cherry red, and the foundrymen, utterly regardless of the sparks and scraps of red-hot metal flying about, seized the crucibles with huge pliers and emptied the metal into an immense ladle. The ladle in its turn was carried by the crane to a position just above the sand mold, which, on account of its enormous size, was buried in a pit in the earth. Then the



SHOWING PLASTER CAST WITH INNER AND OUTER MOLD. FROM PHOTOGRAPH LOANED BY THE HENRY-BONNARD BRONZE COMPANY.

ladle was inverted and a fiery cascade, covered by an iridescent film of rainbow colors, flashed and gurgled and leaped into the pit. The air was filled with golden stars, seen dimly through a mist of blue-gray smoke. As the last bit of metal fell into the mold, escaping gas and bits of metal from the vents showed that the work had been well done. A cheer echoed through the foundry, and a workman high above the seething caldron waved the Stars and Stripes."

We should feel a particular interest in the work of George Gray Barnard, because he is a Western boy, a former student of our Art Institute, who while still young has reached a very high eminence in his profession.

His collective exhibit in the Salon of the Champ de Mars, a few years ago, won him a chorus of applause from the artists and connoisseurs of Paris, and his later exhibition in this country was highly praised by those capable of appreciating a most original imagination united with an extraordinary knowledge of the processes of sculpture. Among those who have honored themselves by encouraging the young genius was the late Alfred Corning Clark, of New York City. The model of the mischievous old god of the donkey ears pleased him and he purchased it, ordering its reproduction in bronze, for the decoration of Central Park. A suitable site has been found, amid the rocks and trees of the upper park. There are dozens of statues in that great pleasure ground, but, with the possible exception of Ward's Indian Hunter, this is the first selection really appropriate to its sylvan shades. Pan will be at home there.

LORADO TAFT.



MUSEUM, SCHOOL AND EXHIBITION NOTES.

FRANCE.

PARIS.

THE American Art Association of Paris has announced the dates of the exhibitions for prizes offered by an American, as follows: November 1, 1898, painting, sculpture and architecture; December 1, 1898, painting, sculpture and architecture. The exhibition of blacks and whites, posters, designs and architecture, will take place from January 15 to January 2, 1899. Another exhibition of painting, sculpture and architecture will take place in February and March, and still another in April. These competitions are open to all members of the Association, and to American artists, both male and female.



ILLINOIS.

CHICAGO.

THE ART INSTITUTE OF CHICAGO.

The eleventh annual exhibition of oil paintings and sculpture will open Wednesday, November 16, 1898, and close on Sunday, December 18, 1898. Last day for sending in exhibits is October 29.

The old lecture hall is being divided and will soon receive the Naples bronzes and the Egyptian and Classical antiquities. The Dutch masters will be found in the gallery formerly occupied by the Egyptian collection.